

THE
ATLANTIC
PROJECT

Activity Report

28 September - 21 October 2018
Plymouth, UK

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Tommy Stockel, New Plymouth Rock

“already a pioneering project”

Art Monthly

**“the biggest step so far taken towards showcasing the city,
and its historic buildings, on the contemporary arts scene.”**

Manor Magazine

**“It’s an incredible feat to acquire such
dynamic and diverse spaces.”**

Aesthetica

**“One of The Atlantic Project’s greatest successes
is the contextualization of its artworks within
thoughtfully selected public spaces.”**

Frieze

Introduction

The Atlantic Project was a pilot for a new international festival of contemporary art in the South West of England, taking place in public contexts and outdoor locations across Plymouth, from 28 September - 21 October 2018.

Led by Tom Trevor (Artistic Director), the project was developed as a core partnership between The Box (formerly Plymouth City Museum and Art Gallery) and the University of Plymouth, in the lead-up to the Mayflower 400 anniversary in 2020. The Atlantic Project in 2018 was hosted by The Arts Institute, at the University of Plymouth, as part of Horizon, a two-year visual arts development programme across the city (2016-18), led by Plymouth Culture, with support from Arts Council England's 'Ambition for Excellence' fund and Plymouth City Council.

In the build-up to Mayflower 400 in 2020, marking the 400th anniversary of the Pilgrims' voyage from Plymouth to the so-called 'New World', the aim was to test out the elements that would make up a potential new 'biennial' festival in the UK. As well as trialling an internationally significant event that would raise the critical profile of visual arts in Plymouth and the region, The Atlantic Project aimed to be a highly engaging experience for a wide range of audiences that was relevant and distinctive to the locality. Taking place in unconventional contexts across the city, including a number of locations that had been inaccessible to the public for many years, The Atlantic Project commissioned new site-specific works by artists of international renown, whilst also providing an open platform for artist-led activities.

20 artists & artists' collectives, from **12 different countries**.

14 sites, including iconic locations previously inaccessible to the public for a number of years.

20 new site-specific commissions, and **60 artworks** in all.

24 performances and events in unconventional locations.

17,309 engaged visitors at project venues and events.

85,719 public encounters over three-and-a-half weeks.

96% of visitors surveyed had a **positive experience**.

75% of visitors surveyed had an **extremely positive experience**.

Programme

The Atlantic Project: After the Future
28 September - 21 October 2018

Curated by **Tom Trevor**

ARTISTS: **Nilbar Güreş** (Turkey), **Tommy Stöckel** (Denmark), **Liu Chuang** (China), **Yan Wang Preston** (UK), **Hito Steyerl** (Germany), **Vermeir & Heiremans** (Belgium), **Kiluanji Kia Henda** (Angola), **Donald Rodney** (UK), **Postcommodity** (USA), **Ryoji Ikeda** (Japan), **Carl Slater** (UK), **SUPERFLEX** (Denmark), **Uriel Orlow** (Switzerland), **Khadija von Zinnenburg Carroll** (Australia), **Chang Jia** (South Korea), **Jane Grant & John Matthias** (UK), **Ursula Biemann** (Switzerland), **Bryony Gillard** (UK), **Kranemann + Emmett** (Germany/UK).

+ **Shezad Dawood** (UK), curated by **Ben Borthwick**

+ I AM MY OWN PRIMAL PARENT exhibition at KARST, curated by Katie Cercone, with (US) artists, **Narcissister**, **Tommy Lanigan Schmidt**, **Greem Jellyfish**, **Melanie Bonajo**, **Rebecca Goyette**, **Faith Holland**, **Adehla Lee**, **Chris Carr**, **Sol Sax**, **Go! Push Pops**, **Laura Kimmel**, **UNDAKOVA**, **Lotte Karlsen**, **Jasmine Murrell**, **Jaguar Mary**

+ The Atlantic Platform, with 20 artist-led projects across the city

EVENTS: 24 performances, lectures and special events in unconventional locations, including Plymouth Guildhall, The Hoe, Devil's Point, the Council Chamber and Devonport Guildhall, with artists, **Yan Wang Preston & Jem Southam** (UK), **Cafe Concrete** (UK), **Ryoji Ikeda**, **Shannon Watson** (UK) & **Imperfect Orchestra** (UK), **Jessyca Hutchens** (Australia) & **Tamara Murdock** (Australia), **Khadija von Zinnenburg Carroll & Keren Ruki** (New Zealand) with **Simon Layton** (UK), **Nikolaus Gansterer** (Austria), **Kirill Burlov** (Latvia), **Mo'ong** (Indonesia) + participants, **Ayesha Hameed** (Canada), **Spindrift Dance** (UK), **SUPERFLEX**, **Vermeir & Heiremans**, **Imperfect Cinema** (UK) with **WestFordNeedles** (UK), **Kranemann + Emmett**

Across the programme as a whole, **50 artists** in all participated, from **17 different countries**.



Sites:

Armada Way, House of Fraser, Civic Piazza, Civic Centre, Council House, The Dome, Drake's Island, Millennium Building, The Clipper, KARST, Royal William Yard (The Melville + Devils Point Reservoir), National Marine Aquarium, Immersive Vision Theatre (University of Plymouth)

Projects

20 artists and artists' collectives from 12 different countries presented 60 artworks in all, as part of the curated programme, including 20 new site-specific commissions. Drawing inspiration from Plymouth's past and present in order to reflect upon the unknown future, artworks were located across the city in 15 different 'non-art' sites, including iconic locations previously inaccessible to the public for a number of years, encouraging exploration of hidden parts of the city and reaching out to audiences who might not usually engage with contemporary art.

On Armada Way, the main post-war pedestrian thoroughfare, outdoor works by **Nilbar Güreş** and **Tommy Stöckel** were exhibited. In a series of photo-billboards made with local participants, Kurdish artist Güreş playfully explored the experience of being a displaced person in Plymouth (one of five 'dispersal centres' for asylum seekers in the UK), along with everyday 'exoticism'. Linking to the trans-Atlantic history of the city, Stöckel exhibited a concrete sculpture in Civic Piazza based upon a 3D-scan he made of the Plymouth Rock in Massachusetts. Alongside the sculpture, a mobile app allowed members of the public to imagine the possible future erosion of the rock, that has become an American icon of freedom.

In the windows of House of Fraser, **Yan Wang Preston** displayed photographs and artefacts from her Forest series, documenting the recent phenomenon of transplanting ancient trees into the new cities which are springing up across China. On the fifth floor, **Liu Chuang's** project, *Buying Everything On You*, presented three sets of individual's personal possessions purchased in a single transaction on the streets of Shenzhen, exhibited as a 'museum of everyday life'. Alongside this, Liu presented his new video, *Special Economic Zone*.

In the disused Civic Centre, now being redeveloped by Urban Splash, **Hito Steyerl** presented a video-work exploring how the contemporary status of citizenship, and the civic, have been affected by the rapid development of global communication technologies. In the same space, **Vermeir & Heiremans** presented a three-part installation, reflecting on the processes of urban regeneration and gentrification, in relation to art, architecture and the economy. In the Civic Centre basement, **Kiluanji Kia Henda**, whose work often engages with the colonial past of his home country Angola in a humorous and ironic way, related the experience of Soviet-style modernist buildings in Luanda to the post-war civic architecture in Plymouth.

In the adjoining Council House building, the late **Donald Rodney** (May 1961–March 1998) was present in absentia in the form of an autonomous wheelchair that he developed as an artwork, *Psalms* (1997), to attend exhibition openings when he was unable to due to Sick Cell Anaemia.

Looking out across the Plymouth Sound on The Hoe, at The Dome, **Shezad Dawood** presented a new episode in his epic cycle, *Leviathan*, exploring the relationships between marine welfare, migration and mental health. This site-specific exhibition incorporated a series of films, sculptures, textiles and neon works, organised by local independent curator Ben Borthwick.

The 6.5-acre Drake's Island in Plymouth Sound, closed to the public since 1993, became the location for a site-specific

work by the US-based artists' collective, **Postcommodity**. Entitled *Repellent Eye (Plymouth)*, the 6-metre tethered 'scare eye' balloon aimed to connect 'Old Europe' to indigenous narratives of cultural self-determination in North America.

In the disused Millennium Building (formerly The Warehouse nightclub) on Union Street, **Ryoji Ikeda** presented his first major site-specific installation in the UK outside of London. The radar used sound, electronic media and digital data to map the cosmos, creating a sense of sublime abstraction in this vast empty dancehall. Referencing the history of Union Street during the early 1990s, Plymouth-based artist, **Carl Slater** combined site-specific video archives and new moving image as witness to the mass euphoria of collective and embodied club culture.

Working with RIO, Plymouth City College and local brewers Summerskills, **SUPERFLEX** collaborated in the development of a community-owned brewery in Devonport. *FREE BEER (the Atlantic brew)*, was the name of three different 'open-source' beers made available at venues across the city, including The Clipper, a former 24-hour pub on Union Street, now being renovated by the local community as a social enterprise led by Nudge Community Builders.

Three artists' projects were shown in the The Melville at Royal William Yard, formerly the Royal Navy's victualling yard for 150 years, now being redeveloped by Urban Splash. **Khadija von Zinnenburg Carroll** created *Cook's New Clothes*, 250 years after James Cook's first voyage to the Pacific, marking the departure of HMS Endeavour from Plymouth in 1768. **Uriel Orlow's** film, *The Mussels' Perspective*, used his research into the history of mining in the Tamar Valley and its continued impact on the local environment. **Chang Jia's** *Heavenly, Corrupted Landscapes*, comprising a video and a series of large hanging photographs, referenced the Four Major Rivers Project in Korea, and the pollution of the waterways that resulted.

In the disused Devil's Point Reservoir, at the mouth of the River Tamar, Plymouth-based artists, **Jane Grant** and **John Matthias** presented *Fathom (Atlantic)*, a large-scale sound installation which mixed underwater recordings with live acoustic transmissions from Plymouth Sound, enabling the audience to 'climb through the fathom' six feet above the ground.

The National Marine Aquarium, the largest aquarium in the UK, was the location for works by **Ursula Biemann** and **Bryony Gillard**. Biemann's commission, *Acoustic Ocean*, filmed on the Lofoten Islands in Northern Norway, set out to explore the sonic ecology of marine life in the cold North Atlantic, with the central figure of a Sami biologist-diver. Cornish artist, Gillard's video *A cap like water, fluid yet with definite body*, took the work of female modernist poet, Hilda "H.D." Doolittle, and her retreat to the Isles of Scilly in 1919, as a starting point to explore relationships between seascape, women's writing, jellyfish and subjectivity.

In the Immersive Vision Theatre at University of Plymouth, the interdisciplinary artists' duo **Kranemann + Emmett** presented *Space Interface*, an immersive video-work, crossing the lines between contemporary art, sound, performance and architecture.



Nilbar Gures, See-Saw



Liu Chuang, Buying Everything On You



Tommy Stockel, New Plymouth Rock



Hito Steyerl, Is the Museum a Battlefield?



Yan Wang Preston, Forest



Vermeir & Heiremans, The Residence (a wager for the afterlife)



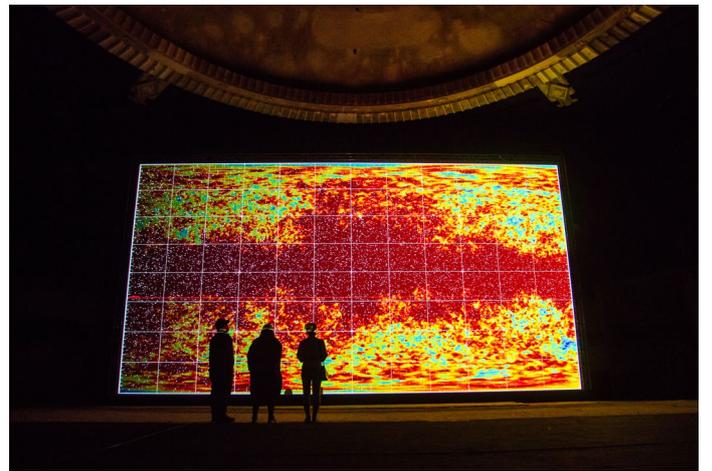
Kiluanji Kia Henda, Concrete Affection



Postcommodity, Repellent Eye (Plymouth)



Donald Rodney, Psalms



Ryoji Ikeda, the radar



Shezad Dawood, Leviathan



Carl Slater, Echoic Candy (4 Bar)



SUPERFLEX, FREE BEER version 6.0 (the Atlantic brew)



Jasmine Murrell, Moon Children Web



Khadija von Zinnenburg Carroll, Cook's New Clothes



Chang Jia, Heavenly Corrupted Landscapes



Uriel Orlow, The Mussels Perspective



Jane Grant & John Matthias, fathom (Atlantic)



Ursula Biemann, Acoustic Ocean



Kranemann + Emmett, Space Interface



Bryony Gillard, A cap like water, fluid yet with definite body

Events

24 performances, lectures and special events were presented in 9 different unconventional locations over the course of three-and-a-half weeks. As part of the opening weekend, The Atlantic Project was launched in close collaboration with the Plymouth Art Weekender, with a series of special events and performances across the city.

On Friday 28 September, the first talk was by **Yan Wang Preston** in-conversation with **Jem Southam** at House of Fraser, followed by a book-signing. The Atlantic Project's opening event at Plymouth Guildhall then began with speeches and the premier of Plymouth Art Weekender commission, *Hydrosapien*, by Laura Denning. This was followed by a series of **Cafe Concrete** sound and video commissions, produced in response to the post-war architecture of the Guildhall. These included live performances by ELM-K, Oddstep Deployment Unit, HiP.P and The Unreal Doctor McCoy. The headline event of the evening was the leading Japanese electronic composer **Ryoji Ikeda** who performed the sound and video piece, *supercodex [live set]*. The evening ended with an after-party at The Dome, with DJ Verdi's Cultural Vibes.

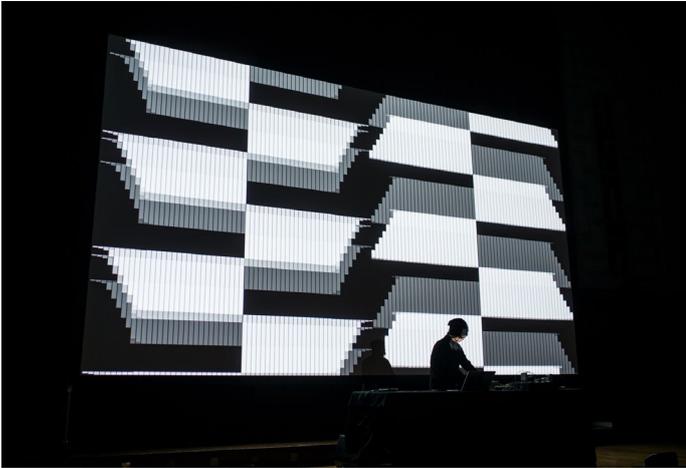
After the launch of *I AM MY OWN PRIMAL PARENT* on Saturday 29th at KARST, the final day of the opening weekend began with the Union Street Party. At lunchtime on Sunday 28th, **Shannon Watson & Imperfect Orchestra** coordinated a mass participation project on The Hoe, with hundreds of wild swimmers and a scratch guitar orchestra. Then, at Royal William Yard, **Jessyca Hutchens & Tamara Murdock's** performance lecture, *Stubb's Dingo*, was followed by a large processional performance around the Devil's Point peninsula, Cook's New Clothes, led by **Khadija von Zinnenburg Carroll & Keren Ruki** with **Simon Layton, Nikolaus Gansterer, Kirill Burlov, Mo'ong** and participating members of the public.

A series of performance lectures in the Council House took place every Friday evening throughout the project, starting with **Ayesha Hameed's** *Black Atlantis*, focusing on the history of migration and the Atlantic Ocean. Subsequent lectures were given by **Khadija von Zinnenburg Carroll** on *Museo-piracy*, during which the audience voted to ask Carroll to coordinate a group of indigenous Pacific artists to advise The Box on its collection in relation to James Cook, and **Vermeir & Heiremans** who presented *A Modest Proposal* setting out a strategy to benefit artists by 'financialising' museum collections, including The Cottonian Collection at The Box.

On the two middle weekends of the project, community engagement performances along Armada Way were coordinated by Gemma Smith, including a family-oriented event by **Devon Rocks & Stones** and a physical response to the brutalist architecture of the city centre by **Spindrift Dance**, who were joined by youth dance groups, schools and local community groups.

The launch of *FREE BEER* and a community share offer in the Billy Ruffian Brewing Company, led by RIO in partnership with The Atlantic Project and **SUPERFLEX**, took place on Saturday 13 October at the Devonport Guildhall, as part of Social Saturday, the nationwide campaigning event coordinated by Social Enterprise UK.

Finally, as part of The Atlantic Project's closing event at the Millennium Building (formerly the Gaumont Palace cinema), **Imperfect Cinema** commissioned a series of films, marking the sites of seven lost cinemas on Union Street. On the centenary of the end of WWI, Charlie Chaplin's film, *Shoulder Arms*, was presented, marking the 100th anniversary of its UK premier at the Gaumont Palace, with a live soundtrack by **WestFordNeedles**. The spectacular finale was provided by **Kranemann + Emmett** with a sound and video performance entitled *CHARLES DARWIN*.



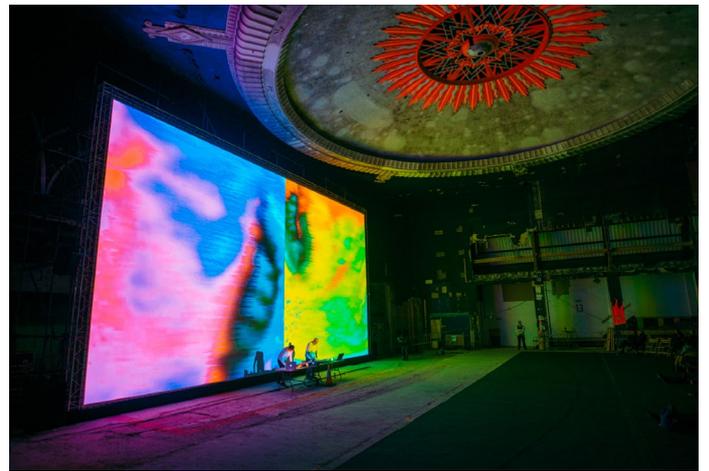
Ryoji Ikeda, supercodex [live set]



Imperfect Cinema



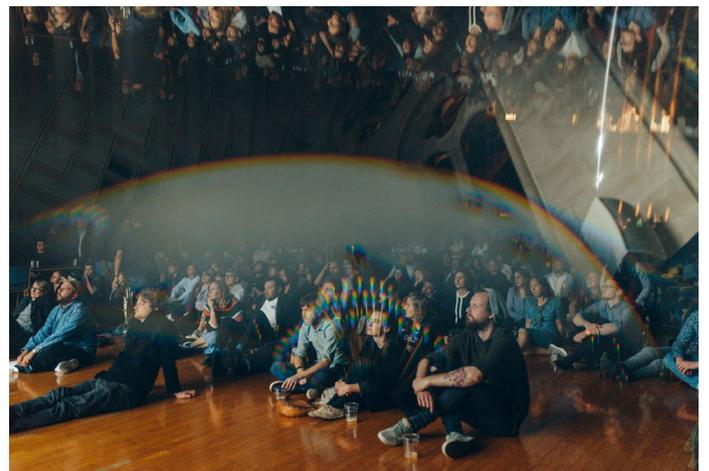
Khadija von Zinnenburg Carroll & Keren Ruki, Cook's New Clothes



Kranemann + Emmett, CHARLES DARWIN



Opening Event



Opening Event

Press Coverage

Working with London-based communications agency Sutton PR, a media preview allowed members of the press to visit the project ahead of the official opening. Hosted by Sutton PR, Artistic Director Tom Trevor and members of The Atlantic Project marketing team, attendees were given a guided tour across the city. Where possible, artists were present to discuss the artworks and their practice, allowing the journalists a unique insight into their work.

The resulting coverage included multiple features in local press and a number of key features in national publications such as Frieze, Aesthetica, This Is Tomorrow, Cool Hunting, Art Monthly, Manor Magazine and more.

As well as print coverage, The Atlantic Project was promoted via two interviews with Tom Trevor on Radio Devon (with Pippa Quelch and Gordon Sparks), and an in-depth BBC Spotlight South West television feature by regional arts and culture reporter Emma Ruminski. Khadija von Zinnenburg Carroll's project, Cook's New Clothes, was also the subject of a radio broadcast by ABC Australia, while Jane Grant and John Matthias's Fathom (Atlantic) was featured on BBC Radio 3's Late Junction.

Selected Press

Manor Magazine

“Plymouth’s visual arts scene is booming”

“Plymouth could join Manchester, Margate, Hull and Hastings as it harnesses the positive power of a prestigious international visual arts programme called The Atlantic Project ... the biggest step so far taken towards showcasing the city, and its historic buildings, on the contemporary arts scene.”

<https://www.theatlantic.org/uploads/Manor-Magazine-Autumn-2018-2-1.jpg>

Aesthetica

“It’s an incredible feat to acquire such dynamic and diverse spaces.”

“The Atlantic Project responds to ‘how the role of the artist will change’ with its impressive artistic scope, focused thematic-curation and infiltration of city-significant, derelict buildings.”

<http://www.aestheticamagazine.com/utopian-reflections/>

Frieze

“One of The Atlantic Project’s greatest successes is the contextualization of its artworks within thoughtfully selected public spaces.”

“The pilot biennial plots the English naval city’s place in an increasingly globalized age”

<https://frieze.com/article/atlantic-project-excavating-plymouths-failed-utopias>

Art Monthly

“Already a pioneering project”

“The excellent scope of work on display by local and international artists alike refreshed various aspects of Plymouth’s past ... [in] an ambitious, enjoyable ... will to reconcile diverse historical legacies with a city that is sensitively trying to articulate itself in the present.”

<https://www.theatlantic.org/uploads/Art-Monthly-November-2018.jpg>

Cool Hunting, October 2018

“Truly thought-provoking”

<https://coolhunting.com/culture/the-atlantic-project-brings-art-and-reflection-to-plymouth/>

This Is Tomorrow

“Across The Atlantic Project, a thoughtful dialogue between installation and environment addresses the evolving function of the city”

“The Atlantic Project inserts itself into the very fabric of [Plymouth’s] landscape with an incredible array of work, that echoes both the past and anticipating, albeit with a sense of trepidation, our unknown future”

<http://thisistomorrow.info/articles/the-atlantic-project-after-the-future>

Plymouth Herald

“Something totally Instagramable is about to appear on Drake’s Island”

“An exciting period of change for the arts in Plymouth”

<https://www.plymouthherald.co.uk/whats-on/plymouth-drakes-island-instagram-artwork-1947504>

Plymouth Herald

“A cool new initiative called The Atlantic Project”

<https://www.plymouthherald.co.uk/whats-on/music-nightlife/plymouth-nightclubs-millennium-union-street-2122352>

The Guardian

“Dreamers and Disrupters: the best art and architecture of autumn 2018 ... A pilot programme for a new biennial based around the multimillion-pound renovation of Plymouth City Museum and Gallery (opening as the Box in 2020)”

<https://www.theguardian.com/artanddesign/2018/aug/27/best-art-architecture-photography-of-autumn-2018>

Artists Newsletter

“The visual arts in Plymouth are undergoing an exciting period of change, in the lead-up to the Mayflower 400 anniversary in 2020.”

<https://www.a-n.co.uk/news/atlantic-project-plymouths-new-biennial-festival-contemporary-art/>

Selected Press

The Alternative

“The Atlantic Project: Plymouth’s 400th anniversary of the Mayflower triggers big thinking and global art”

<https://www.thealternative.org.uk/dailyalternative/2018/8/11/the-atlantic-project-plymouth>

PRSD

“If the Atlantic Project has blown your mind enough get ready for the two-part ending? Yes, this is so good it needs to come to a close as a two-parter”

<http://www.theprsd.co.uk/2018/10/18/fantastic-two-part-ending-for-the-atlantic-project-in-plymouth/>

RES (Swedish travel magazine)

“I was really impressed by how beautiful it was by the coast here. The coastline looks like the Mediterranean, while the city centre is brutal and modernist, which I like. And the Atlantic Project is an awesome project: it’s a pilot programme for 2020, when the city celebrates Mayflower 400”

“Artists from all over the world show works all over Plymouth, and it’s really fun to see the premises they have chosen. I really liked both the Atlantic Project, which lasts on 21 October, and Plymouth. It took three hours by train from London, so quite a nice excursion!”

<http://res.se/blogg/londoncalling/2018/09/29/the-atlantic-project-i-plymouth/>

International Biennial Association

“The Atlantic Project is a pilot for a new international festival of contemporary art in the South West of England, taking place in public contexts and outdoor locations across Plymouth.”

<https://www.biennialassociation.org/2018/09/the-atlantic-project-opens-in-plymouth/>

National Marine Aquarium

“This is the first showcasing of the Atlantic Project, we’re hoping to see the project continue biennially so the next one in 2020 and will be even bigger to celebrate Mayflower 400!”

<http://www.national-aquarium.co.uk/explore/atlantic-project-2018/>

British Airways High Life

“A pilot for a new global festival of contemporary art, as Plymouth anticipates the 400th anniversary of the Mayflower’s voyage to the New World in 1620.”

https://drive.google.com/drive/folders/1z3HH8K-NFdLgPvIOHH_bmHzbokw1AZu



Postcommodity, Repellent Eye



Closing Event

Audience Figures

The Atlantic Project attracted a large and diverse audience to a broad range of venues and public locations across the city, including many visitors from beyond Plymouth.

Over the course of three-and-a-half weeks, The Atlantic Project received **14,225** recorded attendances at project venues and **3,084** recorded attendances at events, making a total of **17,309** engaged visitors. During this period, sample recordings were also taken of casual encounters with artworks in the public realm (in Armada Way and the Civic Piazza) at varied times and days of the week. Extrapolated from these samples, an additional number of **68,700** encounters can be estimated. Thus the overall audience figures for The Atlantic Project in 2018 can be estimated to be **85,719** in total.

48% of visitors surveyed were from outside the city, with 22% from outside the South West region, including 8% from outside the UK.

46% of visitors surveyed stated that they travelled especially to attend The Atlantic Project, indicating its strong influence in attracting people to the city.

Of local residents surveyed, 87% lived in the central Postcode areas of PL1 to PL4, while 13% came from outlying areas of the city.

96% of visitors surveyed had a positive experience of The Atlantic Project, with 75% expressing an 'extremely positive' response.

24% of those surveyed said they only attended art exhibitions or events once a year, or less. Thus the project was able to reach out to those who may not normally participate in cultural activity

Recorded Attendances – Venues

Venue	Audience			
House of Fraser	5014			
Civic Centre	1250			
Council House	502			
The Dome	158			
Millennium Building	3207			
The Melville, Royal William Yard	1750			
National Marine Aquarium	628			
Immersive Vision Theatre	286			
Total	14225	2000	4000	6000

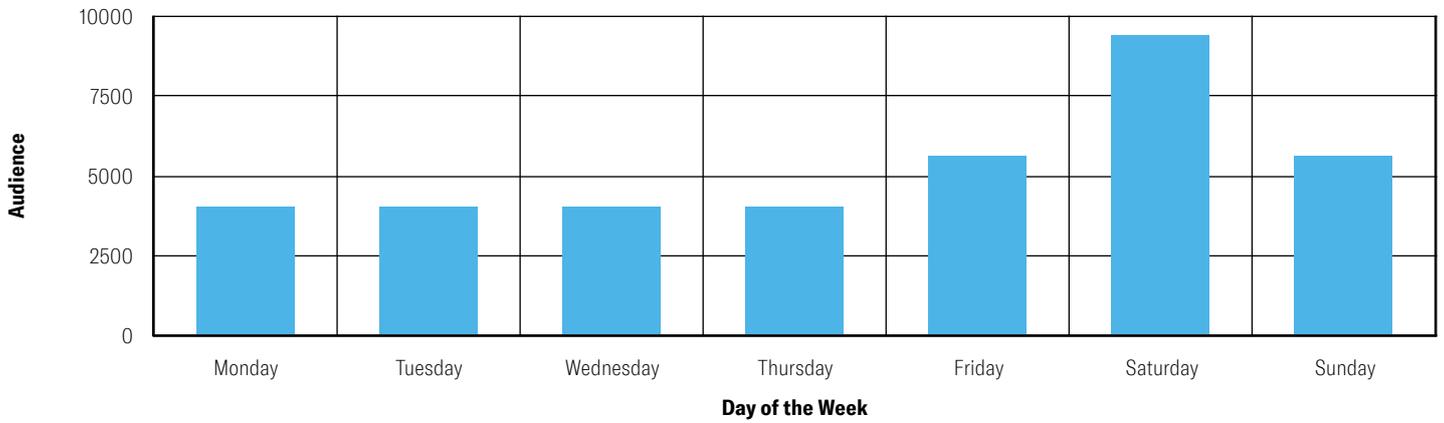
Recorded Attendances – Events

Event	Date	Audience	Participants	Total					
Yan Wang Preston	28.09.18	30	3	33					
Opening Night, Guildhall	28.09.18	473	62	535					
Fathom (Atlantic)	28-30.9.18	660	4	664					
Immersive Orchestra	30.09.18	350	150	500					
Stubb's Dingo	30.09.18	27	7	34					
Cook's New Clothes	30.09.18	36	8	44					
Black Atlantis	5.10.18	39	6	45					
Delicately Placed	6.10.18	350	16	366					
Museo-piracy	12.10.18	18	6	24					
Delicately Placed	13.10.18	350	18	368					
FREE BEER, Social Saturday	13.10.18	200	10	210					
Louise Firth, The Dome	18.10.18	26	3	29					
A Modest Proposal	19.10.18	22	6	28					
Closing Event, Millennium	21.10.18	172	32	204					
			Total	3084		200	400	600	800

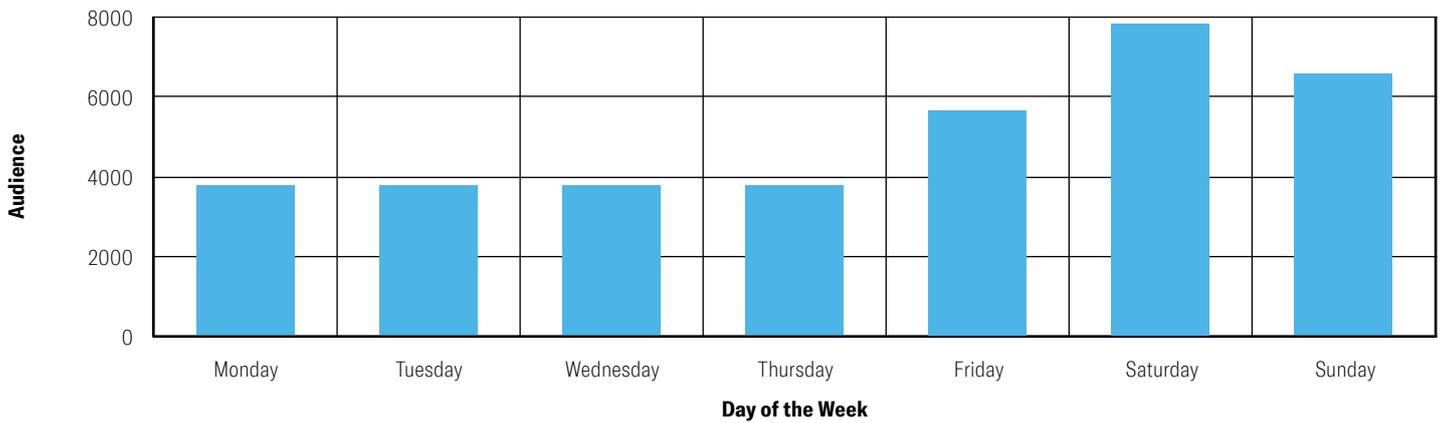
Estimated Encounters In The Public Realm

Context	Encounters
Armada Way	36200
Civic Piazza	32500
Total	68700

Armada Way

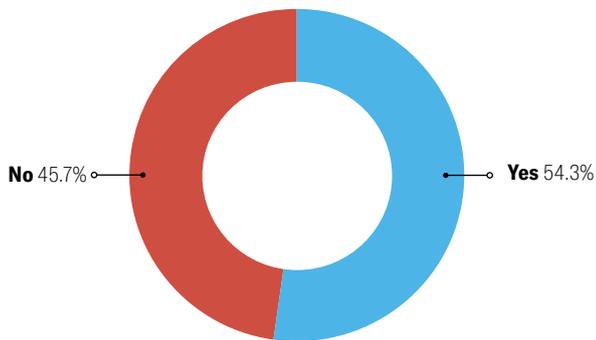


Civic Piazza

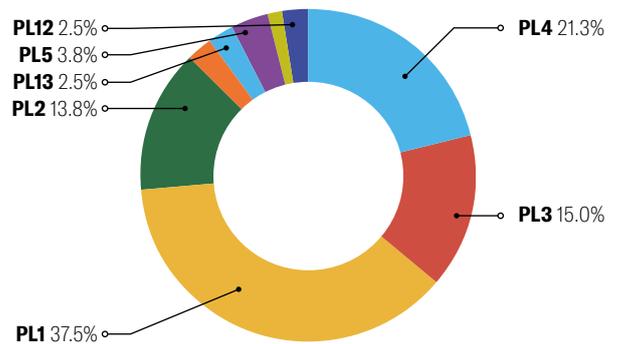


Surveyed Attendees

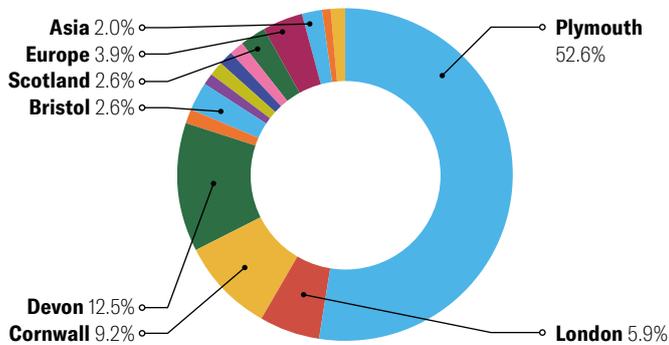
Are You A Plymouth Resident?



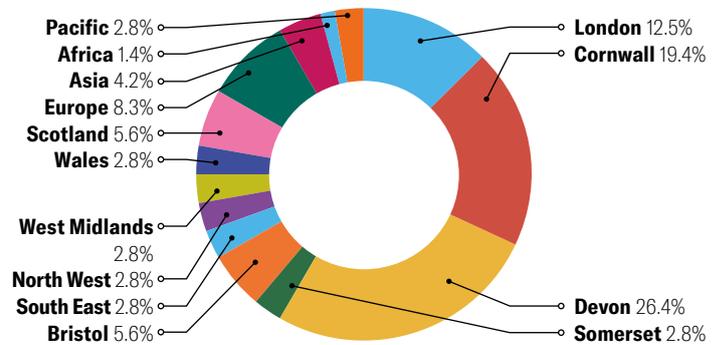
If A Local Resident, Where In Plymouth Do You Live?



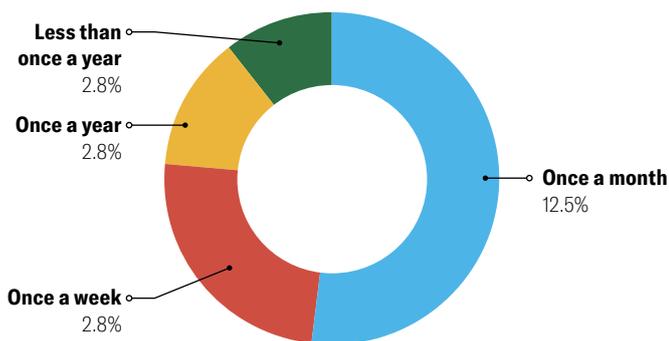
Audience Breakdown



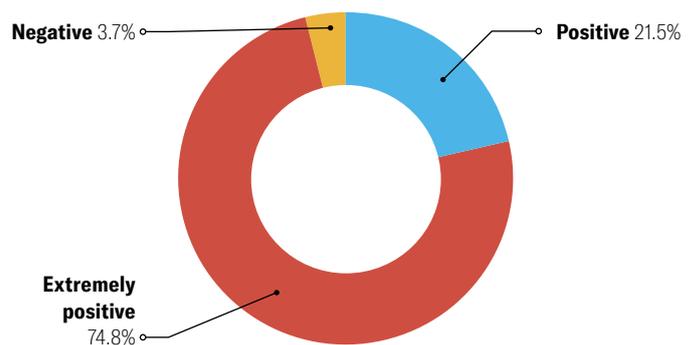
Visitors From Outside Plymouth



How Regularly Do You Attend Art Exhibitions/Events?



Audience Experience



Share Three Words To Describe Your Experience Of The Atlantic Project

Inspiring, Experiential, Sacred
Ambitious, Creative, Challenging
Fascinating, Big, The-World-Is-Better
Political, large, exciting
Engaging, Thought-provoking, interactive
Inspiring, Provoking, Rewarding
Vibrant, Immersive, Inclusive
Engaging, Thought-provoking, Challenging
Lovely stuff
Emotional, Striking, Wonderful
Millennium f***ing knockout!
Intravenous, bodily, brilliant
Inspiring, Awakening, Beautiful
Awesome, thought provoking
Liberating, absorbing, transfixing
memories bring goosebumps
energising, fun, provocative
very good
very cool
awesome, great space, innovative
Very cool
GREAT LOVED IT
immersive, interesting, exciting
Brilliant, very exciting for Plymouth

intense...needed
Immersive, cool, impressive
very interesting work, wide range of contemporary artists
intriguing, well-sited, impactful
very cool
unusual, interesting, creative
vast, exciting, scale
interesting, exciting, great
eye-opening, diverse, immersive
something-I've-never-seen-before
thought-provoking, interesting, eery
mind-blowing
amazing, mind-blowing, beautiful buildings too!
groundbreaking, international, amazing
fantastic spaces for installation work
rare, powerful, honest
great installations
mind-blowing buildings, exciting, uplifting
thought-provoking, astonishing, extremely interesting
Amazing
breathtaking, inspiring, captivating
Unforgettable, disquieting, impressive
great interesting accessible
Challenging, Enjoyable adventure
bizarre, intriguing, huge
spacious, thought-provoking, great setting
lovely use of space, nice imagery and thought provoking

Share Three Words To Describe Your Experience Of The Atlantic Project

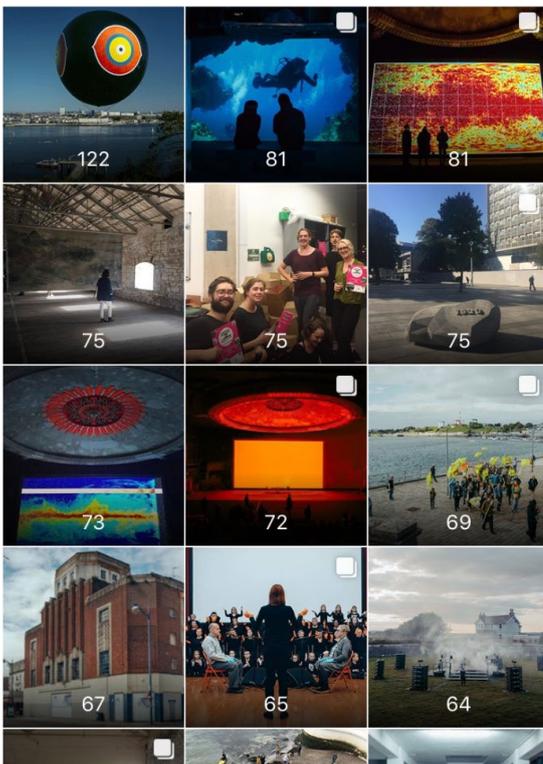
inspiring, humbling, extraordinary
inspiring, experiential, a learning experience, sacred
ambitious, creative, challenging
very poignant, interesting
brilliant, surreal, thought-provoking
very interesting but unusual
innovative, exciting, visceral. What a great exhibition, idea and presentation
so very interesting
fascinating and thought-provoking!
Fathom was awesome
spacious, rich, welcoming
intelligent, explorative programming
inspiring, exciting, educational (civic centre)
Different, exotic, powerful (civic)
powerful, illuminating, radical
unexpected, interesting, thought-provoking, inspiring
Very complimentary of Hito's work

Social Media

Over the course of The Atlantic Project, we have had an extremely high level of engagement online, with visitors following the social media accounts, interacting with posts and sharing their own feedback and images. From 28 September - 21 October 2018, The Atlantic Project directly reached people 103,185 times with:

32,200 impressions on Twitter
60,539 impressions on Facebook
10,446 post reach on Instagram

Showing All posted in the past 1 year sorted by Engagement



Most liked Instagram posts

The Atlantic Project reached many more people through social platforms, with an extremely high level of response and interaction on visitors' personal accounts. On Instagram, there were collectively 410 posts using the following hashtags alone: #TAP18 (99), #atlanticproject (119) and #theatlanticproject (112).

The approach towards social media has encouraged organic reach, instead of a saturation of posting and popular hashtags. Through this strategy, The Atlantic Project has had a high rate of direct interaction - 'likes', 'shares' and 'retweets' - which is particularly impressive considering the project is an inaugural pilot programme.

Our followers are diverse and far reaching. Looking at insights data provided by Facebook alone, we can see that our audience is 57% female and 43% male, with 62% aged between 18-44 years old. Geographically our audience is spread far and wide - a majority of our followers online are based in the UK, however 25% are international and based in countries including Germany, USA, Italy, Japan, South Korea, Denmark, Argentina and Mexico.

Looking at Twitter during the period that the exhibitions were open to the public, we had an organic reach of 60.6K impressions, 1,891 profile visits and 328 organic mentions. Common interests for our followers included space exploration, science, politics and technology. Interestingly, art and culture was not a common shared interest, highlighting how our appeal was varied and not limited simply to those with an existing interest in galleries or museums.

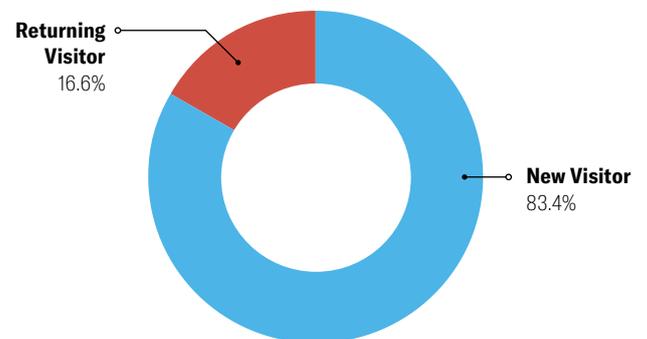
A selection of social media interactions that received high engagement levels can be viewed here: <http://bit.ly/SMATL>

Website

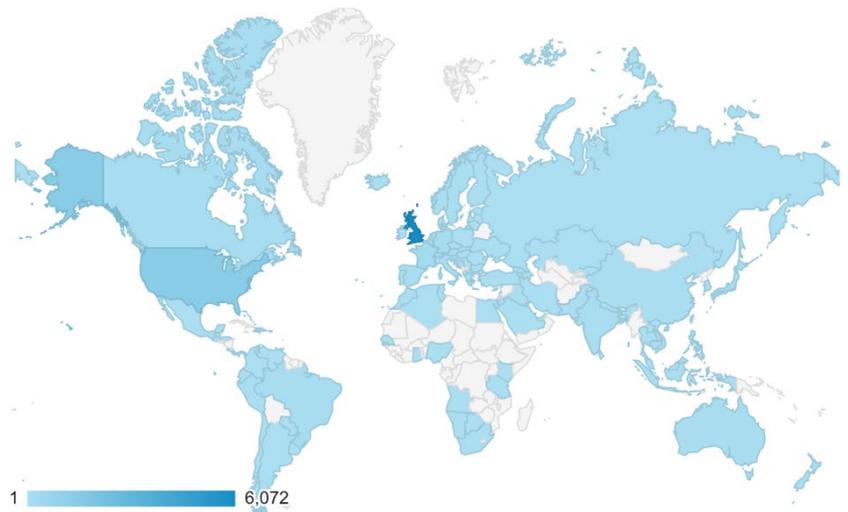
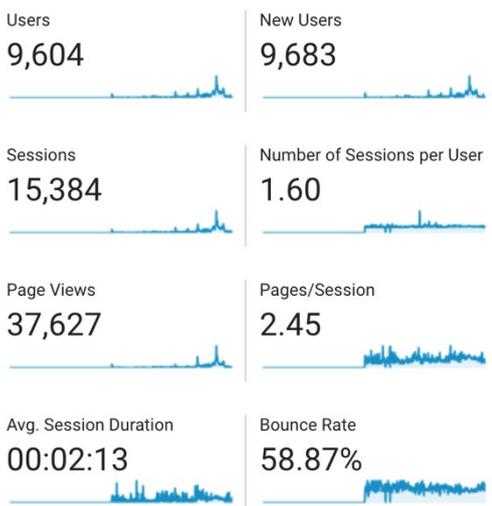
Our custom built website, www.theatlantic.org, had an average session time of 2 minutes 13 seconds, which is significantly higher than the industry average of 53 seconds (when the audience is directed to the page via an organic Google search). Between August and October 2018 the site saw **9.5K** visits, with an even split between access via mobile and desktop. Similar to our social media accounts, our reach was international, with visitors from the UK, USA, France, Canada and Germany making up the majority of our web audience.

The website also serves as an archive for the project, featuring images captured by our commissioned photographers Dom Moore and Andy Ford, as well as providing access to external communications and published reviews.

Other methods for distributing external communications included the email newsletter, accessible via an opt-in button on the website. Used to share exclusive interviews with artists, updates on ticketed events and images from the opening and closing parties. The average open rate was 60%, this can be favourably compared to the industry average of just 20%, and included a high click-through rate. We also utilised E-flux, a recognised platform for reaching 90K+ international arts professionals, by sending two dedicated announcements via their service.

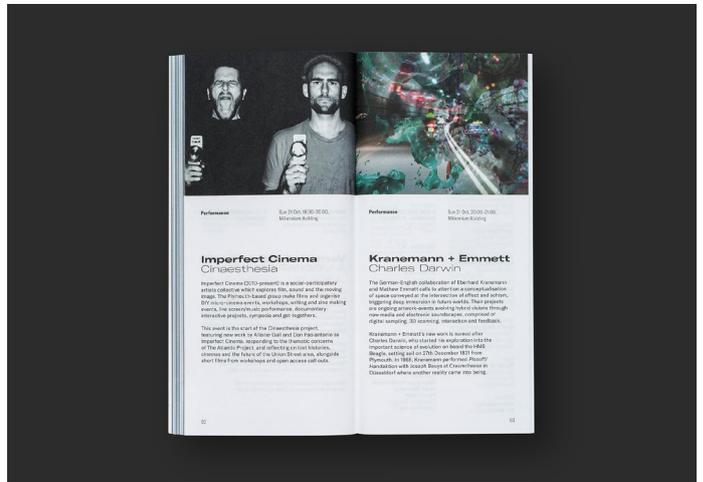
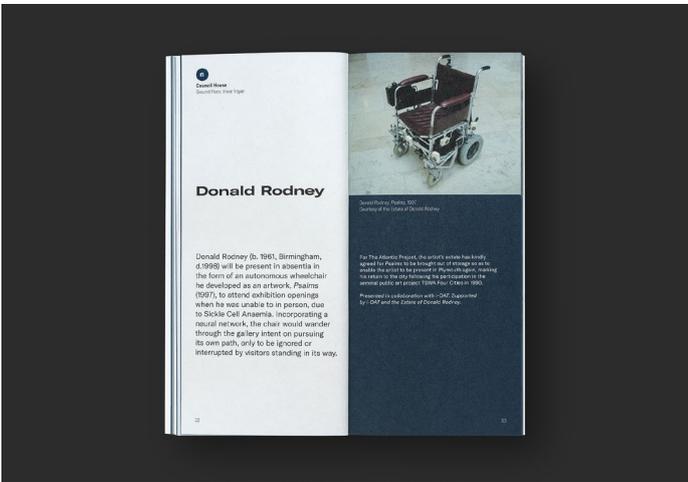
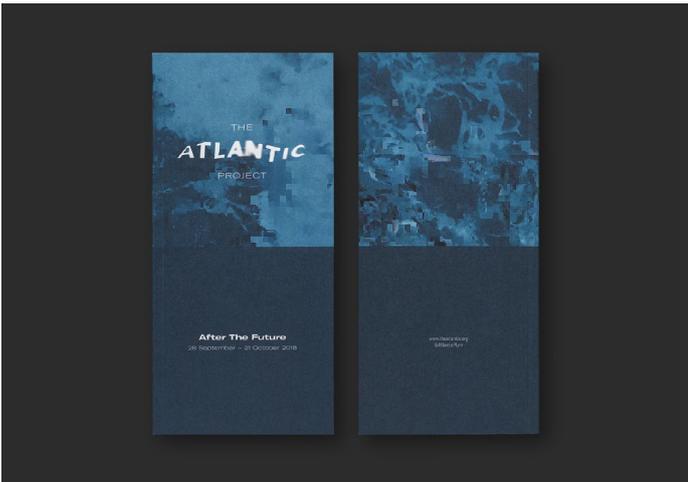


Google Analytics



Google Analytics

Country ?	Users ? ↓	Sessions ?	Pages/Session ?	Avg. Session Duration ?	% New Sessions ?	Bounce Rate ?
	9,623 % of Total: 100.00% (9,623)	15,401 % of Total: 100.00% (15,401)	2.44 Avg for View: 2.44 (0.00%)	00:02:13 Avg for View: 00:02:13 (0.00%)	63.00% Avg for View: 62.98% (0.02%)	58.92% Avg for View: 58.92% (0.00%)
1.  United Kingdom	6,072 (62.30%)	10,990 (71.36%)	2.79	00:02:45	55.28%	51.13%
2.  United States	1,303 (13.37%)	1,458 (9.47%)	1.29	00:00:24	89.23%	87.59%
3.  France	334 (3.43%)	366 (2.38%)	1.49	00:00:55	89.89%	73.50%
4.  Germany	224 (2.30%)	326 (2.12%)	2.12	00:01:56	67.79%	67.18%
5.  Canada	151 (1.55%)	176 (1.14%)	1.24	00:00:23	85.80%	85.80%
6.  Brazil	128 (1.31%)	135 (0.88%)	1.24	00:00:13	93.33%	91.85%
7.  Italy	128 (1.31%)	161 (1.05%)	1.67	00:00:40	78.26%	74.53%
8.  Japan	115 (1.18%)	184 (1.19%)	1.68	00:00:58	61.96%	71.20%
9.  Australia	86 (0.88%)	101 (0.66%)	2.23	00:02:27	83.17%	61.39%
10.  Netherlands	69 (0.71%)	130 (0.84%)	1.44	00:01:54	50.77%	77.69%
11.  India	68 (0.70%)	74 (0.48%)	1.32	00:00:09	90.54%	83.78%
12.  Philippines	63 (0.65%)	81 (0.53%)	1.37	00:01:07	77.78%	77.78%
13.  Spain	59 (0.61%)	67 (0.44%)	1.96	00:00:58	85.07%	67.16%
14.  South Korea	55 (0.57%)	89 (0.58%)	2.82	00:01:55	61.80%	64.04%
15.  Portugal	54 (0.56%)	61 (0.40%)	1.75	00:01:13	85.25%	70.49%
16.  China	53 (0.54%)	57 (0.37%)	1.09	00:00:08	89.47%	94.74%
17.  Belgium	52 (0.53%)	79 (0.51%)	2.61	00:01:39	60.76%	53.16%
18.  Switzerland	44 (0.45%)	64 (0.42%)	2.27	00:02:29	67.19%	53.12%
19.  Austria	43 (0.44%)	48 (0.31%)	1.75	00:00:44	89.58%	70.83%
20.  Norway	38 (0.39%)	57 (0.37%)	2.02	00:02:05	63.16%	73.68%



Audience Testimonials

“The Atlantic Project is all kinds of refreshing!”

Instagram comment

“I so enjoyed being able to visit the Atlantic Project, it’s really VERY impressive, and with the sun, boat, art and walking.... it was a perfect day for me.”

Arts professional from London

“That’s the best art installation I’ve ever seen!”

Local resident (at Millennium Building)

“An exceptional event in a building which resonates with so many people.”

Local arts professional (at closing event)

“A powerful, immersive experience at the Millennium for The Atlantic Project - a swelling sense of being grounded in the space that you stand, while the cosmos moves around you.”

Local arts professional

“It felt a little decadent to see Postcommodity’s Repellent Eye by boat but the water taxi from the Barbican to the Royal William Yard is a perfect way to engage with this poignant work.”

Instagram comment

“Really moved by Ayesha Hameed’s performance lecture Black Atlantis: Retrograde Futurism. Also incredible to be in the mid-century dream of the Council Chambers of Plymouth to see it.”

Instagram comment

“Fantastic to spend time with Hito Steyerl’s Is the Museum a Battlefield? as part of The Atlantic Project. Recommend heading to Civic Centre Plymouth - apt and intellectually-accessible video/performance lecture on the synchronous sponsorship of culture and weaponry.”

Twitter comment

“One of the best things about The Atlantic Project was that so many of the artworks were installed in Plymouth’s closed, forgotten and in-between architecture. Historic and once iconic sites reinvigorated and reimagined through and in dialogue with contemporary art.”

Twitter comment

Artists Feedback

“The Atlantic Project enabled us, as a team of internationally based artists, to produce an exhibition in Plymouth in a context that enhanced our artwork through fantastic site-specific installation, widespread media coverage, and larger audiences both during the performances and over the duration of the exhibition. The support of the staff in The Atlantic Project was insightful, energetic, and brave, which permitted us to take risks in our artwork and make something we wouldn’t have made anywhere else.”

Participating Artist

“The Atlantic Project we consider exemplary in how an institution deals with an artist ... Super!”

Participating Artist

“The planning of the exhibition was amazing and the exhibition itself was superb. I feel great to be a part of the project.”

Participating Artist

“The Atlantic Project has enabled us to work on a larger format (The Millennium Building AV) – bringing our performance to a new audience and being part of both a local and international network of artists. The Atlantic Project was an excellent platform for gaining access to important previously ‘non-accessible’ spaces – which make an important contribution to the fabric/identity of Plymouth as a city.”

Participating Artist

“It was very interesting to work with the concept of Plymouth’s connection to the Atlantic Ocean, and it is always an interesting challenge to create site-specific work for public space. Through The Atlantic Project I got to realise a new art project that I am very happy with.”

Participating Artist

“The Atlantic Project’s creation of a memorable and thought-provoking network of events and works across unusual, underused and inaccessible spaces was inspirational.”

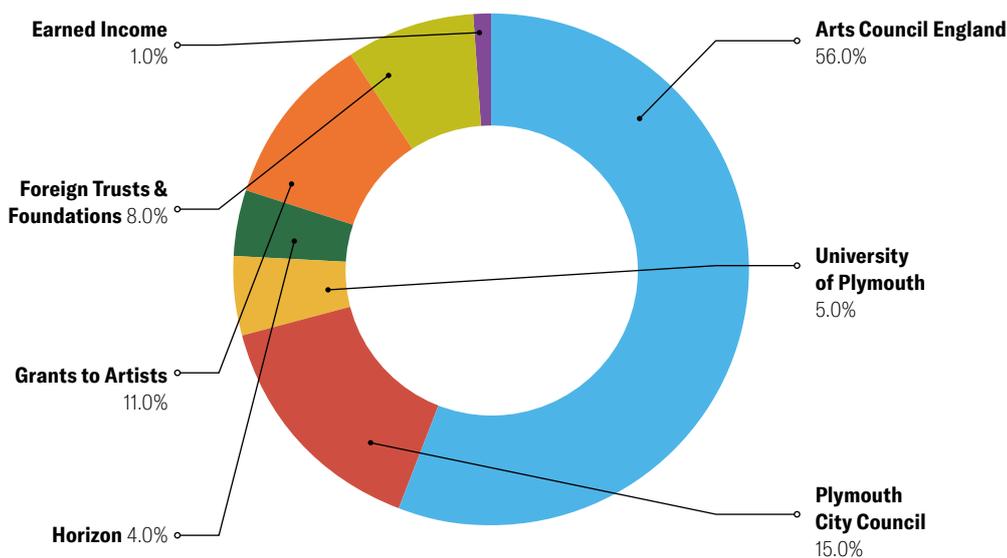
Participating Artist

Fundraising

In November 2016, the successful bid to Arts Council England's Ambition for Excellence fund, as part of the Horizon consortium led by Plymouth Culture, provided a springboard for fundraising, matched by grants from Plymouth City Council and the University of Plymouth. From this baseline, we were able to raise a range of grants from foreign Trusts and Foundations and patrons, including awards made directly to the artists. As a core partner in the project, The Box was able to support The Atlantic Project in 2018, while the University of Plymouth provided additional funding from a range of sources, as well as substantial in-kind support.

The breakdown of the final budget saw the ACE Ambition for Excellence funding amounting to 56% of the total income, matched by 15% investment from Plymouth City Council, including The Box, and 5% direct funding from University of Plymouth. Fundraising from foreign Trusts & Foundations, including grants made directly to artists, and earned income, amounted to 20% of the overall income. General support from the Horizon project amounted to 4% of the budget.

Breakdown of Funding



Funders



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



DANISH ARTS FOUNDATION



Partners



Team

Tom Trevor, Artistic Director
Padouk Fielding, Administrator

Producers:

Tim Mills, Producer
Lucy Stella Rollins, Producer
Phil Rushworth, Producer (maternity leave)

Marketing team:

Charlotte McGuinness, Marketing
Coordinator (maternity leave)
Kat Peberdy, Marketing Coordinator
Eva Szwarc, Marketing Coordinator

Technical team:

Nick Duxbury, Technical Manager
Andy Cluer, Technician
Ryan Curtis, Technician
Jon Lilly, Technician
Holly Knowles, Technician
Bryan Longhurst, AV Technician
Will South, AV Technician
Llyr Davies, Technician

Lead Stewards team:

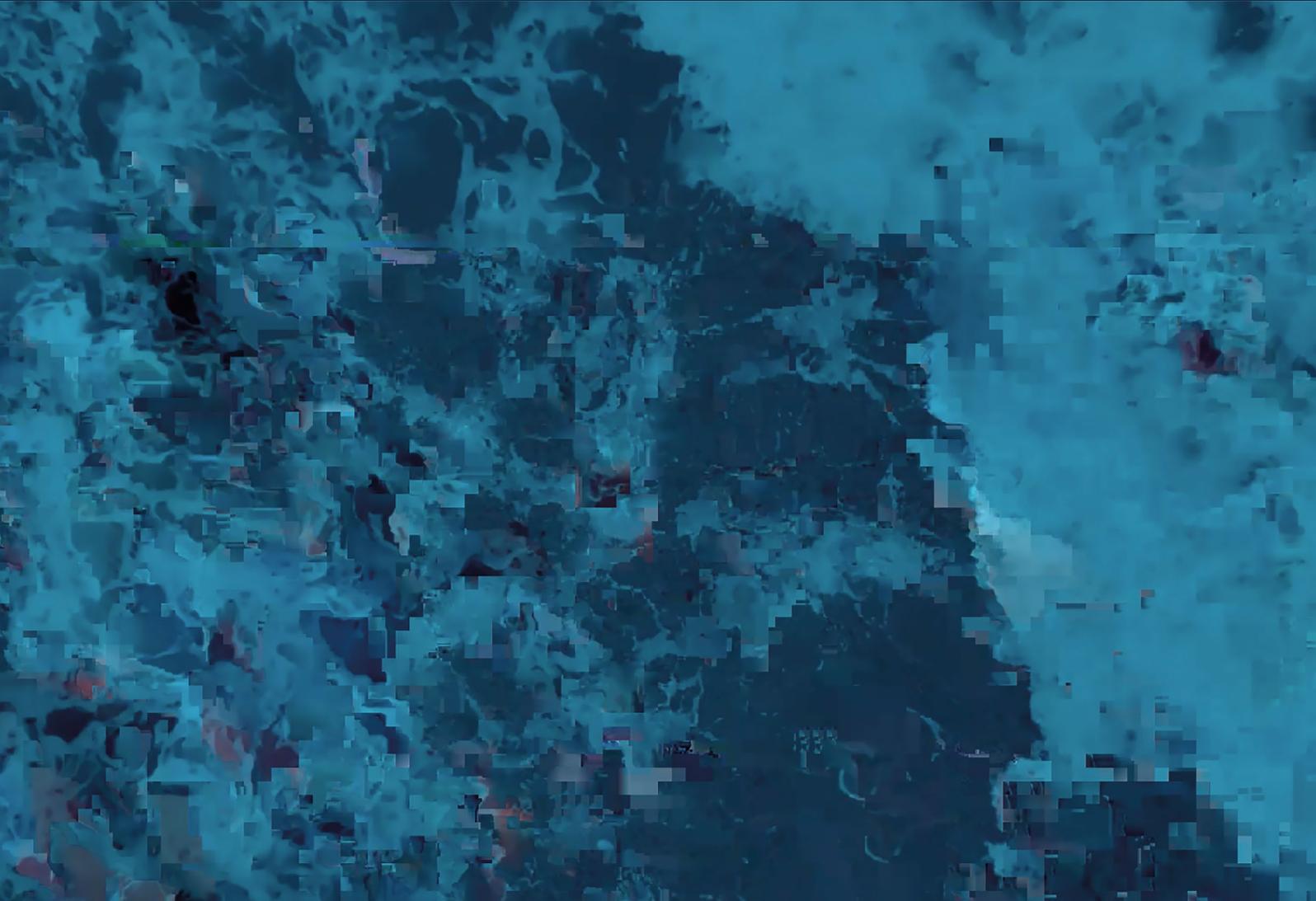
Rosie Bowery
Ryan Curtis
Emily Barrett
Peter Kingston
Lorna Rose
Rhys Morgan
Bryan Longhurst
Lia-Jo Stevens
Sam Goodwin

Volunteer Stewards:

Issie Cox
Gabrielle Eversfield
Kim Bonnet
Connor Hillman
Millie Jones
Lucy Martin
Phoebe Summers
Emily Grigg
Mike Scott
Angelika Kolodziej

Gemma Smith, Horizon Community
Engagement Officer

Design by Intercity Studio
intercitystudio.com



www.theatlantic.org
@AtlanticPlym